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THE UNIT METHOD OF TEACHING BIBLE AS LITERATURE IN THE SECONDARY SCHOOL

Submitted by

Ruth Miriam Park

(A.B., Eastern Nazarene College, Wollaston, 1946)

In partial fulfillment of requirements for

the degree of Master of Education

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First Reader: Dr. M. Agnella Gunn, Associate Professor of Education.

Second Reader: Dr. Roy O. Billett, Professor of Education.

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CONTENTS

		Page
I.	Introduction	1
II.	The Short Stories of an Ancient Day	8
	Statement of the Unit	8
	Delimitation of the Unit	8
	The Probable Indirect and Incidental Learning Products	10
	The Tentative Time Limit	11
	The Teacher's Bibliography	11
	The Unit Assignment	12
	Optional Related Activities	35
	Evaluation	41
III.	Lyric Poetry of an Ancient Day	48
	Statement of the Unit	48
	Delimitation of the Unit	48
	The Probable Indirect and Incidental Learning Products	50
	The Tentative Time Limit	51
	The Teacher's Bibliography	51
	The Unit Assignment	53
	Optional Related Activities	68
	The Student's Bibliography	79
	Evaluation	81

IV. Audio-Visual Aids and the Teaching of Bible as Literature 90

General Bibliography 100

Appendices i

Appendix A: Answer Keys ii

Appendix B: Additional Bibliography vii

CHAPTER I

INTRODUCTION

The intensive study of the Bible as literature is a product of recent years. Due to its religious significance, this book has been set apart from ordinary handling. However, as Genung has stated,

> "It invites candor and verification. It uses the speech of common men, and moves in the everyday relations of life. It appeals, like all other books, to the verdict of reason and sound intuition. In a word, it is a literature, with all the marks and moods of human literature. As a human literature it uses the means and methods of literary art...." 1/

In the study of the Bible as literature in the secondary school, the teacher may select any one of the standard or modern translations, of which the following are recommended.

Moffatt, James, A New Translation of the Bible.
New York, Harper and Brothers, 1935.

Moulton, Richard G., The Modern Reader's Bible.
New York, The Macmillan Company, 1908.

Smith, J. M. Powis and Goodspeed, Edgar J.,
The Complete Bible. An American Translation.
Chicago, The University of Chicago Press, 1939.

In the sample units of study that follow, all references, unless otherwise stated, are from Moulton's

1/ John F. Genung, A Guidebook to the Biblical Literature. Boston, Ginn and Company, 1919, p.11.

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Modern Reader's Bible. In this particular translation, it is possible to read the biblical writings in their literary forms. The following units are built around a study of Ruth and Esther as short stories and the Psalms as lyric poetry. Within each unit, however, references to other related biblical passages have been made.

Several suggestions may be considered in initiating a program of this kind into the English courses of the secondary school.

1. Since many of the public school systems have avoided the use of the Bible in the schools, the emphasis should be upon the literary, rather than upon the theological, implications of the Bible. In religious institutions, the study of the doctrinal problems may be permissible, although it should not become the main issue of study.

2. The school library can enrich the units of study. Suggestions for the reading of other short stories, poems, essays, and the like should be presented to the class through the study guide, lists posted in the classroom, or through informal oral suggestions. Thus, the pupil can recognize the similarities between the literature of the Bible and the literature of a more recent day.

3. The teacher should be constantly aware of the flexibility of her own teaching procedures, as well as the flexibility of the activities of the unit of study, making provision for individual differences of pupils.

The unit method of teaching, as outlined in this paper, follows the procedure suggested by Dr. Roy O. Billett of Boston University.[1/]

The Unit

In a few, brief thoughts the main germs of the unit of study are given. These sentences bring to focus the basic core of the problem considered in the unit and the importance of the study of it to life and society.

The Delimitation

The nature of the unit described above is considered in greater detail, and the main divisions of the study made in the unit are listed. This section is mainly a breaking down of the main topics of study.

The Probable Indirect and Incidental Learning Products

To give true direction to teaching, it is necessary to have definite goals at which to aim . This particular section demands much thought on the part of the teacher,

1/ The concepts that follow have been derived from a semester's course, "The Unit Method of Teaching in the Secondary School." They are outlined fully in Dr. Roy O. Billett's Fundamentals of Secondary-School Teaching. Boston, Houghton Mifflin Company, 1940.

for it challenges her to list unreached goals. These goals are only probable and will never be reached in their entirety by any one student. They are the teacher's goals for the pupils' activities. Since the students must not be shown these teacher-goals, it is evident that pupil and teacher goals will not be congruent. Pupil-to-pupil goals are likewise apt to be different.

The Tentative Time Limit

Each unit has been assigned a period of approximately three weeks. The ideal division of time includes one period for the introduction of the unit. During this time special motivating devices -- perhaps audio-visual aids, an introductory talk by the teacher, or special readings -- can be used effectively to spur pupils on to a more spontaneous activity in the unit of study.

Approximately the next six periods can be spent in following the activities suggested by the mimeographed study guide presented to each student. This particular period should be organized around the laboratory plan, with each pupil working at his own individual rate of speed and following his main interests relative to the unit.

The next period in the unit of study consists of about six or seven days in which the pooling and sharing of experiences can be made by the pupils. This phase can be presented through demonstrations, class exhibits, oral reports, written reports, dramatizations, readings,

bulletin boards, panels, and other activities that can be enjoyed by the class as a whole.

The evaluative period, testing the gains made during the unit, can be administered on the last day of the unit.

The Teacher's Bibliography

A few of the more pertinent reading materials available for the teacher's use are listed. They deal mainly with actual background material with which the teacher should be acquainted if the unit of study is to be effective.

The Unit Assignment

In order to present to the pupil the work he is to pursue during the laboratory period, the unit assignment must be prepared carefully by the teacher. Much of this work can be included on a mimeographed study guide to be given to each pupil. Other parts of the unit assignment can be given orally or through blackboard material. The study guide, however, enables pupils to fulfill required work readily and to engage in optional activities for extra credit.

Optional Related Activities

This section of the unit should not appear on the study guide. Rather, the topics for optional related work should be arranged on suitable cards in a file kept by the teacher. From year to year this file can be

enriched. All of the activities performed optionally by pupils should be rewarding to the pupil and to the class. Opportunities for sharing the various projects with the class serve to motivate the pupil to further activity. Projects suggested by the pupil should be approved by the teacher before it is pursued.

The Student's Bibliography

In the unit, the students can be given a bibliography of references which have been coded into the study guide by a system understood by the class.

Evaluation

To understand how much progress has been made, the teacher can evaluate through an objective test. A preliminary test, administered during the introductory period, and a mastery test, administered the last period, can give the gains made during the unit. In the following units, the tests have been planned as mastery tests at the end of the unit. They are based upon the probable indirect and incidental learning products set up in the beginning part of the unit.

Appendix

In the appendix of this paper is a bibliography for teachers entitled, Books (in English) Appearing after 1900 on the English Bible as Literature. These books represent the main publications relative to general

background material. Any school system that intends to inaugurate a series of units on the Bible as literature will find invaluable information in the books listed.

CHAPTER II

THE SHORT STORIES OF AN ANCIENT DAY

The Unit

Although the short story as a polished literary form is a relatively recent development, it is possible to trace its origin back through the centuries to the folk legends of various nations, to fables, allegories, fairy tales, parables, anecdotes, myths, and Bible stories. This unit endeavors to bring to the light the characteristics of this latter form, the biblical short story, through an analysis of Esther and Ruth and through a comparison of these ancient stories to those of a more recent day.

The Delimitation

1. The similarity that is to be found between the short stories of our own day and two short stories written approximately twenty-five centuries ago is to be discovered in an analysis of the forms of the short story.
    a. Definitions of the setting, characters, and plot should be formulated after analyses of these three essentials to the short story have been made. As far as these requirements are concerned, the ancient stories surveyed will be found surprisingly finished and modern.

b. The importance of motives, or purposes, and philosophies of the short-story writers should be weighed. Some short stories have been written with an intention of reforming situations, while others are written to present an entertaining story. Ruth and Esther are in this latter category. A moral lesson or a didactic tone is to be found in neither story.

c. Poe asserted a short story must have a single emotional effect above all else. Ruth and Esther measure up to this requirement. The main element of Ruth is love; the main element of Esther is justice.

d. The style and originality of a short story often determine its life, for poor style and lack of creativeness do not stimulate reader interest. The fact that these simple stories have withstood the criticism of centuries testifies to the literary genius of their authors.

2. A better understanding of human nature is derived through the study of problematic situations faced by characters introduced into short stories.

a. People of ancient civilizations are seen

to possess the same qualities of human nature that people of our own day possess. The basic characteristics of fear, love, and hate are seen in action in Ruth and Esther.

b. The romance of ancient customs and traditions concerning marriage, the selling of land, and harvesting of grain can be caught through a study of these ancient short stories.

3. Interested persons can apply the standards of good short-story writings in original stories.

a. The three unities -- tone, time, and place -- are good standards.

b. Characters, setting, and plot should be selected carefully.

c. The title of the story should be appropriate.

d. A pleasing style of writing should be achieved.

The Probable Indirect and Incidental Learning Products

1. Certain technical points may be understood more clearly:

a. The importance of the setting, characters, and the plot to the short story.

b. An understanding of the "inner workings" of good literature, including the unity of action, time, place, and tone.

c. Importance of fitting dialogue in a short story.

2. A study of the characters presented in each short story gives insight into the customs, attitudes, and general culture of the ancient peoples.
3. By considering the ways that people have faced crises, readers may be able to make favorable adjustments in their own lives.
4. The short stories foster an opportunity to see vocabulary in use, and new words can be learned.
5. Opportunities for the development of one's own natural abilities -- writing, drawing or painting, or speaking -- will be presented.
6. A greater enjoyment of and appreciation for literature may be obtained.

The Tentative Time Limit

About 3 weeks, 5 periods a week of 50 minutes each. Introductory remarks: 1 period. Laboratory: 6 periods (Esther: 3 periods; Ruth: 2 periods; others: 1 period). Pooling and sharing experiences: 7 periods. Testing for mastery: 1 period.

The Teacher's Bibliography

1. Dinsmore, Charles A., The English Bible as Literature. New York, The Macmillan Company, 1946.

2. Grabo, Carl H., The Art of the Short Story. New York, Charles Scribner's Sons, 1913.

3. Moulton, Richard G., The Literary Study of the Bible. Boston, D. C. Heath and Company, 1899.

4. Perry, Bliss, A Study of Prose Fiction. Boston, Houghton Mifflin Company, 1902.

The Unit Assignment[1/]

A. *Introduction:

There is no adequate definition of the short story. However, we can name some of the ingredients that go into the making of a short story; characters, plot, and setting.

1. What types of people can be discovered in short stories?

   a. Must the characters be of our own day?

   b. How do we know who is the hero? the heroine?

   c. What are some qualities of characters that make them appear true-to-life?

1/ Work to be performed by the teacher is indicated by an asterisk.

d. How much detail should be used by a short-story writer in presenting his character to the reader?

e. Is character study always the main end of a short story?

2. What are some of the considerations that a short-story writer must make concerning the plot?

a. What details should be incorporated into the plot?

b. What does suspense do to the reader?

c. What relationship should the incidents of a short story have to each other?

d. How do you know what the climax of a story is?

e. What generally happens to the plot after the climax has been reached?

3. What significance has the setting of a short story?

a. What relationship is there between the setting and the plot?

b. What relationship is there between the setting and the characters?

c. How much detail about a setting

should an author give?

d. What kind of setting do you enjoy most?

4. What relationship does the short story have to other literary forms?

a. What do you feel are the main similarities between the short story and the novel? Differences?

b. What are the main differences between the short story and the autobiography or biography? Similarities?

c. What are the main similarities between the short story and the narrative poem or drama? Differences?

B. *Stereopticon slides:

At the appropriate time, stereopticon slides can be introduced into the unit of study. The following are available for reasonable fees from the Evangelical and Reformed Church Slide Library.[1]

1. Ruth:

a. Bida: Elimelech and Naomi.

b. Bida: Naomi leaves Bethlehem.

c. Dore: Return of Naomi and Ruth.

d. Calderon: Ruth and Naomi.

1/ See page 95 for address.

e. Tissot: Women at the Well.

f. Bruck-Lajos: Ruth.

g. Tissot: Ruth gleaning.

h. Poussin: Ruth and Boaz.

i. Hole: Ruth and Boaz.

j. Gleyre: Ruth Gleaning.

2. Esther:

a. Normand: Vashti Deposed.

b. Villegas: Esther Crowned at Shushan.

c. Tissot: Mordecai's Triumph.

d. Normand: Mordecai Refusing to Reverence Haman.

e. Tissot: Esther Feasts with the King.

f. Villegas: Haman Unmasked.

g. Dore: Esther Confounds Haman.

h. Armitage: Esther's Banquet.

3. Miscellaneous:

Further slides can be obtained on the following subjects from the library mentioned previously:

a. The Captivity and the Return.

b. Bethlehem (for setting of Ruth).

c. Moab, Persia, and Susa.

d. Occupations.

C. The Study and Activity Guide:

1. The book of Esther, although written about twenty-four centuries ago, may give a pleasant surprise to those who have not seen its literary strength and beauty. A consideration of its setting, plot, and characters may help the reader to see that the author of this story was, in reality, a careful architect.

a. Setting of Esther (including customs):

(1) What is the setting of this story? (1:1-3)[1/]

(2) Describe the Oriental setting of the feast given "to all the people." (1:5-7) How does this feast compare with some of the settings in the Arabian Nights tales? Pick out the words of color. Do they add to the definiteness of description? What evidences of great wealth do you find?

(3) Haman, in criticizing Mordecai's people, said, "Their laws are diverse from all the people; neither keep they the king's laws." (3:8) What law did they follow if not the Persian king's?

1/ Reference to Bible passage. 1:1-3 means Esther, chapter one, verses 1 through 3.

(4) "Monos" is a Greek prefix meaning "one." "Poly" means "many," and "theos" means God. Can you formulate the definitions of monotheism and polytheism? What other words do you know that use forms of monos, poly, and theos? (As: monopoly, theology, monogram.)

(5) Were the Persians believers is monotheism or polytheism? The Jews? The Greeks? List some of the gods of these nations.

(6) What can you learn of the postal system of their day? (3:13-15)

(7) What is meant by the "Law of the Medes and Persians"?

(8) Approximately how much time does the main action of the story consume?

(9) How many times does the scene change?

(10) What is the "atmosphere" of the story? Religious? Secular? Humorous? Sad?

b. Plot of Esther:

(1) It has been said that incidents in a short story are like the links of a chain, hanging together to make a predetermined end. Does Esther conform to this statement? How? Can you list the seven main incidents? Are all of the incidents listed in Esther needed? Could

any incident be omitted successfully? Are any needed incidents missing?

(2) What does the brief introduction to the story tell us? Is it essential to the plot?

(3) Could the incident concerning Queen Vashti's deposition be left out? Does its inclusion help us to see Esther in a different light?

(4) Does King Ahasuerus' method of selecting a queen fit the general atmosphere of the Near East?

(5) What is the purpose of introducing Mordecai into the story at this time? (2:5)

(6) How significant is the act performed by Mordecai in 2:19-23?

(7) Of what importance is the incident concerning Haman's enmity for Mordecai? (See 3:2-15)

(8) Was Mordecai's offense big enough to warrant Haman's hideous plan of revenge?

(9) What details are given in Mordecai's appeal to Esther (4:7-17) that help to heighten the feeling of intensity and growing conflict?

(10) What happened during Esther's dangerous interview with the king?

(11) List the ironical situations in the plot.

(12) How was the complete deliverance of Esther's people made possible?

(13) Why would one say the story reveals a complete reversal?

(14) What relation does the Feast of Purim have to the story of Esther.

(15) Are you satisfied with the ending of the story? Have all the wicked people been punished and all the good, rewarded?

(16) In reviewing the story, what would you feel is the climax?

c. Characters in Esther:

(1) King Ahasuerus:

(a) Why did he depose Vashti?

(b) Why would he so willingly accept Memucan's false logic? (1:21)

(c) The king was capable of great wrath. Name two incidents that deal with his wrath. (See 1:12 and 7:7.) In each case, how was his wrath satisfied?

(d) What did the king ask for when he could not sleep? (6:1)

(e) Was the king, as a whole, generous and good-hearted? (See 5:3, 6; 7:2.)

(f) Did he rule with an iron hand of terror?

(g) Was Ahasuerus' cruelty in keeping with the spirit of his nation? What do you know about Mohammedanism?

(h) Was he fair in hanging Haman and in rewarding Mordecai?

(2) Queen Esther:

(a) What was Esther doing in Ahasuerus' land?

(b) Where were her parents? What was her relationship to Mordecai?

(c) Give a brief sketch of her appearance and manners.

(d) How did the king show his preference for her? (2:9)

(e) Why did she keep her racial background a secret from the king? (2:20)

(f) Did Esther understand at first the meaning of Mordecai's "sackcloth and ashes"? (4:4)

(g) After reading Haman's decree, and hearing Mordecai's request, was she immediately willing to see the king? (4:11) Does this act show cowardliness?

(h) How did she accept Mordecai's reprimand?

(i) What did she do before seeing the king? (1:16)

(j) What do her words, "If I perish, I perish," reveal about her?

(k) What do you think Esther's emotions were when she went before the king uninvited? Prepare a soliloquy of her thoughts and present it to the class.

(l) Why did the king hold out his sceptre to her?

(m) Esther's plan begins forming in 5:4. What is her first step?

(n) Was Esther's first request given tactfully? (7:3-4)

(o) What was her second request? (8:5-6)

(p) Is Esther the heroine?

(q) Why is her reign as the "Patriot Queen" significant even today?

(r) Is Esther given the best lines to say? Support your answer.

(3) Haman:

(a) What was his place in the kingdom?

(b) What attitude dis he take when he was given a promotion?

(c) What was his general attitude toward Mordecai? (3:5 and 5:9)

(d) How did he plan to get revenge? (3:6)

(e) Analyze his words to the king. (3:8) Were they really true?

(f) Is Haman an honest man? (3:8)

(g) In Grecian literature "hybris" represented the great peak of pride that led inevitably to a man's downfall. How does Haman represent this spirit? (5:11-12)

(h) Although Haman had riches and power, he was unhappy. What reason is given? (5:13)

(i) Is it possible that innocent people can suffer at the hands of

a revengeful ruler? What recent events correlate this statement?

(j) Did Haman seem to listen carefully to Zeresh's counsel?

(k) Who did Haman think the man was "whom the king delighteth to honor"? (6:6)

(l) Compare Haman's words in 6:8-9 with the fable, "The Dog and the Shadow."

(m) What do you suppose were Haman's reactions to the king's words, "...do even so to Mordecai..."?

(n) What further humiliation comes to Haman in 6:11?

(o) Did Zeresh and Haman's wise men offer comfort? (6:13)

(p) Analyze (through a soliloquy) Haman's feelings during Esther's speech and after the king's question, "Who is he, and where is he, that durst presume in his heart to do so?" (See chapter 7.)

(q) How were Haman, his household, and his ten sons punished?

(4) Mordecai:

(a) What was Mordecai's racial heritage? (2:5)

(b) What significant act did he perform soon after Esther's enthronement? (2:19-23)

(c) Was Mordecai right in refusing to bow to Haman?

(d) Does the commandment given in Deuteronomy 5:6-11 probably relate to Mordecai's refusal? How?

(e) What was his reaction to Haman's decree? (4:1-2)

(f) Give the essence of Mordecai's challenge to Esther. (4:13-14)

(g) What was Mordecai's reaction to Haman? (5:9)

(h) Would Mordecai have believed that "with what measure ye mete, it shall be measured to you withal"?

(i) What reward did Mordecai receive? (8:1-3)

(j) Although the law of the Medes and Persians could not be changed, Mordecai's message, sealed with the king's seal, was able to

make the previous law of lesser effect. What message did he send? (8:11-13)

(k) How does Mordecai's decree sound like Haman's? (Compare 8:11 and 3:13.)

(l) What was Mordecai's motive in making his decree?

(m) What details are given about him in 10:2?

(n) Did he take power graciously? (10:3)

(5) Vashti:

(a) Do you admire her?

(b) Did the king deal with her fairly?

(c) What were her outstanding character traits?

(6) Bigthana and Teresh:

(a) Who were they? (2:21)

(b) What became of them?

(c) Are they necessary characters in this short story?

(7) Memucan:

(a) What position did he hold?

(b) Is his reasoning logical?

(c) Is he a humorous character?

(8) Zeresh:

(a) Who is she? (5:10-14; 6:13)

(b) Do you feel she dominated Haman?

(9) Miscellaneous:

(a) Attendants: Hatash, Hegai.

(b) Seven Chamberlains. (1:10)

(c) Seven Princes of Media and Persia. (1:14)

(d) Esther's Seven Maids. (2:9)

(e) Wise Men. (6:13)

d. Summary: (Answer any two of the questions that follow.)

(1) In general, would you say the characters in Esther are convincing? Are they recognizable as individuals?

(2) What character types do you find? (e.g., the battling mother-in-law, the blushing bride, the dandy, etc.)

(3) Does the author reveal character through long, detailed descriptions, or do we recognize the strengths and weaknesses of characters in the way they act? How?

(4) It has been said that true character is revealed in the moment of crisis. With this statement in mind, analyze the character of Esther, Haman, and Mordecai.

(5) How much is told of the attitudes and motives of the characters -- their inner likes and dislikes?

(6) Are the characters, in general, consistent in their mannerisms, attitudes, and actions?

(7) Do the conversational lines fit those who speak them? Does the statement, "If I perish, I perish," fit Esther? Does "It shall be performed even to the half of the kingdom" fit the king? Do Hamar's boastings fit him? In each case, support your answer.

(8) How does the dialogue used advance the plot?

(9) Is the theme of conversation in accordance with the serious or humorous tone of the story?

e. After you have looked up the meaning and pronunciation of the following words, use them in interesting sentences of your own which illustrate their meaning.

(1) adversary	(7) pacify
(2) petition	(8) custody
(3) contempt	(9) compensate
(4) bounty	(10) reverse
(5) diverse	(11) execution
(6) inquisition	(12) generation

f. Follow the directions given in the previous question, "e," for the following words. Prepare also for a spelling exercise.

(1) abundance
(2) apparel
(3) chronicle
(4) compel
(5) contemptible
(6) deliverance
(7) entrance
(8) marble
(9) noble
(10) people
(11) presence
(12) purple
(13) reverence
(14) royal
(15) vessel
(16) sceptre

2. The book of Ruth, written perhaps twenty-nine centuries ago, is a simple and charming love story that appeals to readers in our own day. Goethe, as well as other admirers, called it the most beautiful of all idyls. Unlike Esther, this story has an uncomplicated plot, which is told very simply in pastoral language. There are but four main characters who move about in a rustic setting.

a. Setting of Ruth (including customs):

(1) Where does the action first take place?
(2) Where is the original home of Ruth? Orpah? Naomi?
(3) What time of year did Naomi and Ruth return from Moab?
(4) What were some of the harvest customs?

(5) How did people of that day buy and sell land? Dramatize a typical land sale of Ruth's day. Refer to the instructor for further help.

(6) What was the custom concerning widows?

(7) (Optional) Read Section 1: "Agriculture," pp.3-24 in:

Miller, Madeleine S. and Miller, J. Lane, Encyclopedia of Bible Life. New York, Harper, 1944.

b. Plot of Ruth:

(1) Why did Naomi, Ruth, and Orpah leave Moab?

(2) When does the first crisis in the story come?

(3) Do you believe it was an accident that Ruth started gleaning in Boaz's field? Support your answer.

(4) Who made the marriage proposal?

(5) What did Boaz do to buy Elimelech's land?

(6) What is the climax of the story?

(7) Analyze the simplicity of this idyl. How are the plot and characters simple?

c. Characters in Ruth:

(1) Naomi:

(a) What relationship did Naomi have to Ruth and Orpah?

(b) What significant answer did Ruth

give to Naomi's request that she return with Orpah? (1:16-17)

(c) Why did Naomi say, "Call me Mara"? (1:20)

(d) In what ways did she show her appreciation for Ruth's faithfulness?

(e) What event repaid Naomi for all of her sorrow?

(2) Ruth:

(a) Why is she the heroine?

(b) What poetic elements do you find in Ruth's answer? (1:16-17)

(c) What do 2:2 and 2:7 tell us about Ruth?

(d) Write a short description of Ruth's emotions as she realized Boaz's kindnesses to her came from a deep affection.

(e) Write an imaginative conversation that may have been carried on between Ruth and Naomi as they planned for the wedding.

(f) Who named Ruth's son? (4:17)

(g) What relation was Ruth to the great King David?

(3) Boaz:

(a) Was he wealthy? (2:1)

(b) What was his reaction to Ruth?

(c) What type of personality do you imagine him to have had? How did he probably treat his tenants and workers?

(d) Describe his method of buying land.

(4) Orpah:

(a) What details are told about her?

(b) Analyze her character.

(5) Miscellaneous:

(a) Mention of Elimelech (Naomi's husband), Chilion (Orpah's husband), and Mahlon (Ruth's husband).

(b) Reapers.

(c) The "kinsman" (4:1ff.)

(d) Ten elders of the city.

d. Summary (Write a short composition on any two of the following questions. Answer the others orally.):

(1) Why is Ruth called an idyl?

(2) What is the main thread of the plot?

(3) How does the dialogue used help to advance

the plot?

(4) What is the significance of the main climax?

(5) What is the "atmosphere" of this story?

(6) What place have tradition and custom in Ruth?

(7) What was the author's purpose in telling the story? Did he use it to illustrate a moral?

3. Other forms of the short story in the Bible include the recordings of true stories, epic stories, fables, anecdotes, and parables. The following list is by no means complete, but it is suggestive of the wealth of materials to be found in this book. Each story can be analyzed for its literary value. These stories can be read after the work concerning Esther and Ruth has been finished.

Report all reading for optional work credit.

a. Fables:

(1) "Jotham's Fable" - Judges 9:7-15.

(2) "The Thistle and the Cedar" - II Kings 14:8.

b. Epic Stories:

(1) "Story of the Plagues" - Exodus 7 - 10.

(2) "Story of Balaam" - Numbers 22 - 24.

(3) "Story of Gideon" - Judges 6 - 8:28.

c. Anecdotes:

(1) "Anecdotes of Samson" - Judges 13 - 16.

(a) "The Birth of Samson"

(b) "Samson and the Woman of Timnah"

(c) "The Jawbone of an Ass"

(d) "The Gates of Gaza"

(e) "Samson and Delilah"

(f) "The Death of Samson"

(2) "Stories of Elisha the Prophet" -
II Kings 2:19 - 8:15; 13:14-21.

(a) "The Healing of the Waters"

(b) "The Mocking Children"

(c) "The Water Trenches"

(d) "The Vessels of Oil"

(e) "The Shunammite Woman"

(f) "Death in the Pot"

(g) "The Feeding of the Hundred Men"

(h) "Naaman and Gehazi"

(i) "The Axe-Head that Swam"

(j) "The Expedition against Elisha"

(k) "The Siege of Samaria"

(l) "The Shunammite Woman's Estate"

(m) "Hazael's Visit to Elisha"

(n) "The Death of Elisha"

d. Parables:

(1) "The One Ewe Lamb" - II Samuel 12:1-15.

(2) "The Good Samaritan" - Luke 10:25-37.

(3) "The Good Shepherd" - John 10:1-17.

(4) "The Lost Sheep" - Luke 15:1-7.

(5) "The Lost Coin" - Luke 15:8-10.

(6) "The Lost Son" - Luke 15:11-32.

(7) Parables in Matthew 13:

(a) "The Sower and the Seeds"

(b) "The Wheat and the Tares"

(c) "The Mustard Seed"

(d) "The Leaven"

(e) "The Hidden Treasure"

(f) "The Goodly Pearl"

(g) "The Draw-Net"

(8) "The Two Debtors" - Luke 7:41-43.

e. Other Stories:

(1) "Story of Joseph" - Genesis 37-47.

(2) "Story of the Calling of Samuel and Dooming of Eli" - II Samuel 2:12-14.

(3) "Story of the Wooing of Rebekah" - Genesis 24.

(4) "Story of the Witch of En-dor" - I Samuel 28:3-25.

(5) "Story of the Feud between Saul and David" - I Samuel 16:14 - 28:2, 29 - 31:7.

(6) "David and Goliath" - I Samuel 17.

(7) "Solomon's Choice and Its Test" -

I Kings 3:4-28.

(8) "Story of Elijah the Tishbite" -

I Kings 17 - 19; 21; II Kings 1 - 2.

Optional Related Activities

A. Book Reports, Oral or Written:

1. Report on several of the stories in the Arabian Nights; for example, "Ala Baba and the Forty Thieves," "Sinbad the Sailor," Alladin's Lamp," "The Calendar Story," and "The Lady and the Hind." Judge these stories according to the unities of good short-story writing.

2. Give a report to the class of the plot in several Greek myths; for example, Daedalus, Pandora's Box, The Minotaur, Thesus, Europa, Argus, Ceres and Proserpine, Orpheus, Hercules, and Ulysees.

3. Read selections from the Koran and show how they may have influenced King Ahasuerus' personal beliefs. Discuss the Mohammedan ideal of heaven.

4. Report on books that deal with Hebrew life and customs; for example, Sholem Asch's The Nazarene, or The Apostle, Lloyd C. Douglas' The Robe, or

Agnes S. Turnball's Elijah the Fishbite. Discuss other books dealing with Hebrew life and customs with the class.

5. For critical information that correlates with the material considered in class, report on significant material from:
   a. Miller: Encyclopedia of Bible Life.
   b. Owen: Abraham to Allenby.
   c. Farrar: Life of Christ.

B. Maps and General Artwork:

1. Draw a map for class exhibition of Media and Persia as it existed in the time of Esther. Compare it with a modern map of the area. This work can be done with a committee.

2. Draw a fashion magazine for class exhibition illustrating the dress in Esther's and Ruth's days. This project would include costumes for the queen, king, princes, and poor people. To illustrate Ruth, draw costumes for the reapers, poorer men and women, and the wealthier class.

3. Make a model of the homes or furnishings used by various peoples in the stories you have read.

4. Photographs or sketches can be used instead of actual models of the ancient homes and furnishings. These pictures and sketches should be kept in a separate notebook to be exhibited to the class.

5. Illustrate by using pen-and-ink sketches or water-colors significant scenes in Esther and Ruth, or in other stories considered during this unit.

6. Dress a doll in a costume that illustrates the dress of the times of Esther and Ruth. Refer to encyclopedias or history books for authentic data.

7. Make a picture map of Palestine, Moab, Persia, and Media, illustrating significant scenes from the biblical stories you have read during this unit.

C. Creative Work: Writing.

1. Write a series of letters that may have been written by Ruth to Orpah concerning her love affair and general life in Bethlehem.

2. Write a series of letters that may have been written by Naomi to Orpah after her return to Bethlehem.

3. Write a series of letters that may have been written by Boaz to an unknown friend.

4. Compose a narrative poem based on one of the great scenes in Ruth or Esther. Other narratives that were listed in the optional readings can be used as subject-matter for a poem also.

5. Write a "Who's Who in 450 B.C." or a "Who's Who in 1100 B.C.," writing pithy character sketches of the persons appearing in the stories you have read. A committee can work on this project for class exhibition.

D. Memory Work:

1. Memorize the main speeches of Ruth and Esther, or of other characters encountered during this unit. Present these speeches orally in a class program, "Great Speeches in the Bible."

2. Memorize suitable readings that may be given before the class. (Longer readings need not be memorized, but they should be practiced well.) Refer especially to Maus' Christ and the Fine Arts.

E. Committee Work:

1. Organize a committee to work on a newspaper

that may have been written to illustrate the events in the book of Ruth. The obituary column, announcing the death of the three men, and the society column, telling of Naomi's return, as well as Ruth's wedding, and the agricultural section, giving details about harvesting, are a few of the items that can be selected as topics for individual pupils. Another committee can type and mimeograph this newspaper for the benefit of the class.

2. The same work as "1" can be done for the book of Esther.

3. Write a series of headlines that may have appeared to announce the events of Ruth or Esther.

4. Organize a committee of students who will dress in appropriate costumes and will dramatize the great scenes of Ruth and Esther.

5. Appear in a panel to discuss important topics suggested in the stories read:
   a. What is the ideal system of government?
   b. How much freedom should a citizen of a country be given?

c. What are the rights of an immigrant?

d. What steps can we take to eliminate racial barriers?

e. What are the earmarks of a good character?

f. Is it ever right to suppress the freedom of man?

F. Further Activities:

Any activity that is not mentioned in the study guide or in the optional related activities should be reported to the teacher for approval before it is pursued.

Evaluation

A. Directions: In the following selection, all of the blank spaces can be filled in with one word that appears in Column B. Find the correct word in Column B that fills in the blank space in Column A. Write the number inside the parentheses that appear before that word. The first one is filled in correctly as a sample.[1/]

Column A

The story of Esther, which took place soon after the (1)____, concerns the story of the heroine, (2)____, and her uncle (3)____. The setting of the story is probably (4)____ about the time of the fifth century, B.C.

After King (5)____ deposes the queen, who is named (6)____, the country is searched for someone else to become queen. After a new queen is chosen, Mordecai hears (7)____ plotting against the king. He saves the king's life by reporting the incident, but is not rewarded.

One of the king's princes, (8)____ by name, notices that Mordecai refuses to bow to him, and his hatred for him grows more and more. Finally, he gets a (9)____ from the king urging the (10)____ of Mordecai's people.

1/ This exercise should be presented so that Column A can be placed along the side of Column B.

After Esther hears what has happened, she plans a (11)____ and invites (12)____. The night before this event, however, the king has a restless night and asks for the (13)____. He reads of Mordecai's unrewarded task just in time, because Haman was soon going to (14)____ Mordecai.

At Esther's (15)____, the tables turn. Mordecai is (16)____ and Haman is (17)____ on his own (18)____.

Column B

Leave five blank.

( ) 1. hang
( ) 2. Battle of Tours
( ) 3. the king and Haman
( ) 4. Vashti
( ) 5. Mordecai
( ) 6. gallows
(1) 7. Babylonian Captivity
( ) 8. Nebuchadnezzar
( ) 9. Bigthana and Teresh
( ) 10. mass persecution
( ) 11. Esther
( ) 12. Ahasuerus
( ) 13. Memucan
( ) 14. Haman

( ) 15. Persia

( ) 16. Zeresh

( ) 17. honored

( ) 18. banquet

( ) 19. decree

( ) 20. hanged

( ) 21. chronicles

( ) 22. physicians

( ) 23. feast

B. Directions: Same as for Section A.

Column A

The story of Ruth is a(n) (1)____ which takes place during the period of the (2)____. The main thread of the story concerns the friendship of (3)____ and (4)____. The heroine of the story is a (5)____ who returns to (6)____ with her (7)____ Naomi.

They arrive at Naomi's country at the time of (8)____. Ruth works in the field belonging to (9)____, who is a (10)____. He is attracted to her, and in front of witnesses buys the land belonging to (11)____. He then marries (12)____. Ruth's son is named (12)____ by the neighbors and later becomes the grandfather of the great King (13)____.

Column B

( ) 24. Obed

( ) 25. mother-in-law

( ) 26. Elimelech

( ) 27. Jesse

( ) 28. Boaz

( ) 29. Bethlehem-judah

( ) 30. Mahlon

( ) 31. Naomi

( ) 32. relative

( ) 33. judges

( ) 34. Orpah

( ) 35. Ruth

( ) 36. Jerusalem

( ) 37. David

( ) 38. Moabitess

( ) 39. idyl

( ) 40. barley harvest

( ) 41. Esther

( ) 42. Chilion

( ) 43. mother

C. Directions: Select the answer in each of the following sentences that best completes the thought. Write its letter on the blank space opposite the sentence.

44. The setting of Esther was probably: 44. ____
    a. China.
    b. India.
    c. Ethiopia.
    d. Persia.

45. The name of the king's palace in Esther was: 45. ____
    a. Sultan.
    b. The Mosque of Omar.
    c. Shushan.
    d. Mecca.

46. When the scene opened in the first part of Esther, the king was: 46. ____
    a. Attending a wedding.
    b. Punishing a slave.
    c. Giving a party.
    d. Reading the laws of the land.

47. The atmosphere of Esther was not 47. ____
    a. humorous.
    b. religious.
    c. intense.
    d. filled with hatred.

48. The climax of Ruth is 48. ____
    a. the separation of Orpah and Naomi.
    b. Ruth gleaning in Boaz's field.
    c. Ruth's marriage.
    d. the birth of the child.

49. The climax of Esther is 49. ____
    a. Vashti's deposition.
    b. Mordecai's rescue of the king.
    c. Esther's feast.
    d. Haman's hanging.

50. The villain in Esther is 50. ____
    a. Mordecai.
    b. Ahasuerus.
    c. Haman.
    d. Memucan.

51. A device used by the author of Esther is 51. ____
    a. metaphor.
    b. irony.
    c. dramatic monologue.
    d. personification.

52. The action in Ruth occurred in relationship to Esther about — 52. ____
    a. eight centuries before.
    b. three centuries before.
    c. the same time.
    d. three centuries after.

53. "If I perish, I perish" was spoken by — 53. ____
    a. Ruth.
    b. Esther.
    c. Naomi.
    d. Vashti.

D. Directions: Select the correct combinations to use in the following spelling exercises.

Part I: Le, el, or al?

54. nob__ 59. chronic__

55. contemptib__ 60. appar__

56. vess__ 61. purp__

57. roy__ 62. comp__

58. marb__ 63. peop__

Part II: Ence or ance?

64. abund____ 67. deliver____

65. pres____ 68. entr____

66. rever____

Part III: Select the correct form. Write its letter on the blank space at the left.

___ 69. a. written
    b. writen

___ 70. a. fulfilled
    b. fullfilled

___ 71. a. refrained
    b. refrainned

___ 72. a. acording
    b. according

___ 73. a. adversary
    b. adversery

___ 74. a. twelfth
    b. twelphth

___75. a. officers
b. oficers

___76. a. biding
b. bidding

___77. a. suplication
b. supplication

___78. a. transgresed
b. transgressed

___79. a. sceptre
b. septre

___80. a. performed
b. preformed

___81. a. servant
b. servent

___82. a. persume
b. presume

___83. a. neither
b. niether

___84. a. received
b. recieved

___85. a. enemys
b. enemies

___86. a. namely
b. namly

___87. a. womens'
b. women's

___88. a. excellent
b. excelent

E. Directions: Match Column A with Column B.

Column A	Column B
___89. adversary	A. division between two rooms
___90. pacify	B. act of achieving
___91. diverse	C. hardship
___92. reverse	D. process of producing offspring
___93. bounty	E. examination; inquiry
___94. compensate	F. opponent; antagonist
___95. contempt	G. to calm; subdue
___96. execution	H. a subsidy; reward
___97. custody	I. change completely; turn back
___98. petition	J. utter scorn; derision
___99. inquisition	K. a keeping or guarding
___100. generation	L. a formal request
	M. different, varied
	N. pay; make up for
	O. a body of water

CHAPTER III

LYRIC POETRY OF AN ANCIENT DAY

The Unit

The lyric poetry of the Bible, especially the ancient songs found in the Psalms, has been used for centuries to express the religious feeling and thought of peoples of all nations. In the music of the Psalms, it has been said that we find perhaps "the most perfect blending in all literature of poetry and of religion."[1] The entire gamut of human emotion is run in the writers' sincere expressions of the desire "for security and peace, for food and drink to sustain life, for companionship both human and divine, for approbation and for praise."[2] Human nature is literally uncovered here for the benefit of mankind.

Within the Bible other lyric expression is found in the Song of Songs, Lamentations, and in sections of I and II Samuel and Luke.

The Delimitation

1. A better understanding of the life and character of an ancient people is made possible through an analysis of biblical lyric poetry.

    a. The inward emotions of the nation are

1/ Mary E. Chase, The Bible and the Common Reader. New York, The Macmillan Company, 1944, p.225.

2/ Ibid., p.225.

expressed in poetical form. Intensely we can feel the spirit of national patriotism and faith, the pronounced love of life, and the complete wonder of creation.

b. A consideration of the customs, civilization, occupations, and general manner of life of this ancient people will render a better understanding of them and of their contribution to our own civilization.

2. As great literature, biblical lyric poetry can be divided into various poetical types.

a. The personal psalms, expressing the emotions of individual writers, include the dramatic monologue, devotional poems, and nature lyrics. Philosophic meditations may, perhaps, be classified here, although they are often expressive of the feelings of a nation as well as of an individual.

b. The national psalms include the national hymn, war and state anthems, elegies, songs of kingship, and national songs.

c. Worship psalms include liturgies, litanies, festal hymns, festal anthems, votive anthems and hymns, and processionals.

3. The metrical forms and the imagery of the Psalms

are in accordance with good literary requirements. It is the grandeur of the themes, however, that make the Psalms a great literature. As such, they stimulate thought about life, stir the emotions, and kindle the imagination.[1]

The Probable Indirect and Incidental Learning Products

1. Certain technical points may be gained:
   a. A better knowledge of metrical forms;
   b. An increased skill in interpreting imagery;
   c. A knowledge of various types of lyric poetry.
2. A knowledge of the social background of the times, the mode of living, and customs of the nation will make the lyric poetry more vital to the reader.
3. The power of self-expression through lyric poetry should be felt in the lyric poetry of the Bible as well as in other great literary masterpieces.
4. A clearer understanding of the emotions of man and the stability of human nature through the ages is to be gained through an introduction to biblical lyric poetry.
5. The character of the main psalmist, David, is revealed through his writings.

1/ Samuel P. Cowardin and Paul E. More, The Study of English Literature. New York, Henry Holt and Company, 1939, p.10.

The Tentative Time Limit

About 3 weeks, 5 periods a week, 50 minutes each. Introduction: 1 period. Laboratory: 7 periods (Psalms: 5 periods; others: 2 periods). Pooling and sharing experiences: 6 periods. Testing for mastery: 1 period.

The Teacher's Bibliography

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3. Boas, Ralph P. and Smith, Edwin, Enjoyment of Literature. New York, Harcourt, Brace and Company, 1934, pp.3-173.
4. Brooks, Cleanth, Modern Poetry and the Tradition. Chapel Hill, The University of North Carolina Press, 1939.
5. Buck, Philo M., The Golden Thread. New York, The Macmillan Company, 1931.
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9. Eastman, Max, The Enjoyment of Poetry; rev. ed. New York, Charles Scribner's Sons, 1921.

10. Garrod, Heathcote W., Poetry and the Criticism of Life. Cambridge, Harvard University Press, 1931.

11. Keppie, Elizabeth E., Choral Verse Speaking. Boston, The Expression Company, 1939.

12. Hillyer, Robert S., First Principles of Verse. Boston, The Writer, Incorporated, 1938.

13. Hubbell, Jay B. and Beaty, John O., An Introduction to Poetry; rev. ed. New York, The Macmillan Company, 1936.

14. Lawson, James C., The World's Best-Loved Poems. New York, Harper and Brothers, Publishers, 1927.

15. Long, Mason, Poetry and Its Forms. New York, G. P. Putnam's Sons, 1938.

16. Lowes, John L., Convention and Revolt in Poetry. Boston, Houghton Mifflin Company, 1919.

17. Moll, Ernest G., The Appreciation of Poetry. New York, F. S. Crofts and Company, 1933.

18. Murray, Gilbert, The Classical Tradition in Poetry. Cambridge, Harvard University Press, 1927.

19. Osgood, Charles G., Poetry as a Means of Grace. Princeton, New Jersey, Princeton University Press, 1941.

20. Parrish, Wayland M., Reading Aloud; 2d ed. rev. New York, Thomas Nelson and Son, 1941.

21. Perry, Bliss, A Study of Poetry . Boston, Houghton Mifflin Company, 1920.

22. Raymond, George L., Poetry as a Representative Art; 7th ed. rev. New York, G. P. Putnam's Sons, 1910.

23. Van Doren, Mark, An Anthology of World Poetry. New York, Reynal and Hitchcock, 1936.

24. Van Doren, Carl, "Greatness and Popularity in Literature," from Men and Books, ed. by Malcom S. MacLean and Elisabeth K. Holmes. New York, Richard R. Smith, Incorporated, 1930, pp.306-314.

25. Wood, Clement, Poets' Handbook. New York, Greenberg, Publisher, Incorporated, 1940.

The Unit Assignment[1/]

A. *Introduction:

The success of this period which introduces literature in general to the students will depend largely upon the teacher's personal knowledge of the topics and upon her ability to draw information about the topics from the students themselves. Reference 7 in the teacher's bibliography and reference 23 lend themselves well to this discussion.

1/ Work to be performed by the teacher is indicated by an asterisk.

1. What are the qualities of a popular book?
2. What are the qualities of a great book?
3. Are books usually both great and popular?
4. What is literature?
5. What are some of the forms it has taken?
6. What is poetry?
7. What are the differences in narrative, lyric, and dramatic poetry?
8. What specific feelings can lyric poetry reflect?
9. What are some of the stumbling-blocks to a better understanding of poetry?

B. *The character of the main biblical poet, David, can be discussed as to the following points:

1. His early life;
2. His service under Saul;
3. His life as a fugitive;
4. His kingship;
5. His last days.

C. *Stereopticon Slides:

At the appropriate time, stereopticon slides can be introduced into the course of study. The following are available for reasonable fees from The Evangelical and Reformed Church Slide Library.[1/]

1. Psalms:

a. Tissot: David Singing.

1/ See page 95 for address.

b. Taylor: When I Consider Thy Heavens.

c. Rosenkranz: The Omnipresence.

d. Taylor: I Will Lift up Mine Eyes.

e. Taylor: Beside the Still Waters.

2. The Young David:

a. Hole: Samuel Anointing David.

b. Tissot: David Plays the Harp for Saul.

c. Tissot: Saul puts the Armor on David.

d. Michelangelo: David (complete figure).

e. Dore: David Killing Goliath.

f. Tissot: Friendship between Jonathan and David.

g. Hole: David Spares Saul.

3. King David:

a. Unknown: Nathan's Reproof of David.

b. Tissot: Absalom.

c. Dore: David Mourning for Absalom.

4. Miscellaneous:

Further slides can be obtained on the following subjects from the library mentioned previously:

a. Jerusalem.

b. Occupations.

D. *Kodachromes:

Series of kodachromes on individual psalms are available at reasonable fees from the Society for

Visual Education, Incorporated.[1] Kodachromes and photographs are also available through the Religious Film Association, Incorporated.[2]

E. *Films and Film Strips:

The following aids, offered by the Religious Film Association, Incorporated, mentioned above should be used with much care. A few of the related aids that can be used are as follows:

1. "The City of David" - 10 minute sound film.
2. "The Holy Land" - 11 minute sound film.
3. "Hebrew Life" - film strip.
4. "David, The Poet King" - film strip.

F. The Study and Activity Guide:

The following questions deal with the twelve selected psalms and are to be answered during the first part of this unit of study.

1. Psalm 1: "The Tree and the Chaff"
   a. What image does the title of this psalm suggest?
   b. What two types of persons are contrasted?
   c. Explain the analogies of the righteous man and the wicked man. Write a personal essay on your opinions about this subject.
   d. Has the poet selected these analogies

1/ See page 96 for address.
2/ See page 95 for address.

carefully? Support your answer.

e. What is the meaning of the word blessed as used in the poem?

f. What is the meaning of the word counsel? Distinguish it from council and consul.

g. Can you think of any other appropriate title for the poem? Present your suggestions to the class.

h. Explain your reaction to this poem in the rhymed form. (7)-1-2 1/

i. How does the poet follow the idea of contrast?

j. Find further imagery in poems you have read. Report your findings to the class.

k. Write a short poem using contrast.

2. Psalm 8: "Man the Viceroy of God"

a. What is a viceroy?

b. To whom is the poem addressed?

c. Why is this poem a nature lyric?

d. According to this poem, what is man's relationship to nature? to God?

e. Explain your reaction to this poem in the rhymed form. (7)-11-12.

f. Why is this an "envelope" poem?

1/ Code of reference in the student's bibliography. (7)-1-2 means book 7, pages 1 and 2.

3. Psalm 19: "The Heavens Above and the Law Within"

   a. What two ideas are contrasted in this poem?

   b. Find an example of personification in this poem.

   c. What is the meaning of lines 5 and 6?

   d. What is the "tabernacle" for the sun?

   e. Explain the two analogies made of the sun.

   f. Do lines 15 through 20 explain six different things, or the characteristics of one thing? Explain.

   g. What two comparisons are given in lines 21 and 22?

   h. What makes the division of the poem distinct?

   i. Does the conclusion fit the poem?

4. Psalm 23: "Under the Protection of Jehovah"

   a. Why is this psalm called an "envelope" poem?

   b. What is the main image that is used?

   c. Do you feel the analogies of the shepherd and the sheep have been chosen carefully? Support your answer.

d. List some of the images that follow in rapid succession.

e. Read two other versions of this psalm to discover the differences in treatment and effect. Report your general reaction to these versions. (7)-41-42.

f. For a background reading about the shepherd and the sheep of Palestine, refer to (12)-32-36.

g. Select one of the following assignments:

(1) Write a poem using imagery and/or contrast as main devices

(2) Locate other pastoral poems that deal with man's relationship to his Creator and discuss them with the class.

(3) Make a picture book based on this psalm for class exhibition.

(4) Make a map of the world showing the main sheep-grazing areas.

(5) Write a short essay on the life of the shepherd.

5. Psalm 24: "Anthem for the Inauguration of Jerusalem"

a. This psalm was probably sung by the worshippers as they went to the temple. Draw a small map of the temple area.

b. In what place was each division to be sung?

c. What significant division is there of parts to be sung?

d. Read this poem carefully several times to get its full meaning. If you are uncertain about the meaning of any phrase, note it for class discussion.

e. What question is asked in the first part by the first choir? Who answers it?

f. Find an example of apostrophe.

g. Find examples of apostrophe in other poems and discuss them with the class.

h. Volunteer to appear in a choral reading group to present this poem to the class.

6. Psalm 29: "Song of the Thunderstorm"

a. What type of lyric is this psalm?

b. What are some of the poet's thoughts during the thunderstorm?

c. What feeling does he convey to those who read this poem?

d. What phrase is repeated several times? Is this device effective?

e. To how many senses does the poem appeal?

f. Compare John Muir's prose account of a storm to this poetic account. (8)-175-176.

g. For your own enjoyment, read the following poems:

(1) Conkling, Hilda: "Thunder Shower" (14)-82.

(2) Davies, William H.: "Thunderstorms" (5)-1227.

(3) Frost, Robert: "Storm Fear" (18)

(4) Wheelock, John H.: "The Thunder-Shower" (14)-637.

h. Report other related poems to the class. Refer to the various anthologies for further poems.

i. Write a short poem or essay dealing with your reactions to a storm.

7. Psalm 59: "War Ballad: The Terror by Night"

a. What are the main characteristics of a ballad?

b. Why is this poem called a ballad? Is it a lyric or narrative poem?

c. What is the main terror?

d. What evidences can be found in this poem of the nomadic life of the enemies?

e. How does the poet describe the enemies?

f. Volunteer to appear in panels to discuss:

(1) What attitude should a victorious nation take toward a conquered nation? (How much aid for rehabilitation should be given to a conquered nation?)

(2) What are some of the best ways to prevent war?

(3) Can a dictatorship ever be successful?

f. Read several of the following poems for your enjoyment. Report on them orally.

(1) Hale, Edward Everett: "The Ballad of Bunker Hill" (19)-162.

(2) Lanier, Sidney: "A Ballad of Trees and the Master" (5)-1046.

(3) Villon, François: "Ballad Against the Enemies of France" (21)-703.

(4) Wilde, Oscar: "The Ballad of Reading Gaol" (5)-1121-1139.

8. Psalm 80: "The Broken Vine"

a. After reading the poem, write a précis of it for class discussion.

b. Why is this poem called an elegy?

c. To whom is it addressed?

d. Can lines 1-3 be compared to another

outstanding psalm?

e. Name some of the picturesque images used. What do they mean?

f. What nation does the "vine" represent?

g. What happened to the vine?

h. Does this elegy have the three parts of a typical elegy: the lament, the blame, and the consolation?

i. Read several other elegies in the Psalms:

(1) Psalm 74: "Elegy of a Ruined Sanctuary"

(2) Psalm 79: "Jerusalem in Heaps"

j. Read and report (orally or in writing) on selections from the following personal elegies:

(1) Arnold: Thyrsis (2)-386-392.

(2) Gray: Elegy Written in a Country Churchyard (1)-559-563.

(3) Milton: Lycidas (13)-60-63.

(4) Shelley: Adonais (16)

(5) Tennyson: In Memoriam (20)-480-524.

9. Psalm 119: "An Acrostic Meditation"

a. What is an acrostic?

b. What does the title of the psalm tell about the poem?

c. How many couplets are in each stanza?

d. How many stanzas are in the entire poem?

e. What is significant about each couplet?

f. List as many synonyms as you can find for the "law."

g. Find several picturesque figures of speech. (See verses 70, 83, 103, 105.)

h. Read the picturesque speech section in any issue of the Reader's Digest and post any outstanding images on the bulletin board on a 3" x 5" card.

i. Compose some original figures of speech and report them to the class.

j. Locate other acrostics and report them to the class.

10. Psalms 120-134: "The Pilgrims' Songs of Ascents"

a. Note especially the titles of the individual psalms in this group.

b. Read carefully several individual poems, writing a brief summary of the main thoughts in them for class discussion.

c. When were these songs sung?

d. List in your notebook the colorful word-pictures that you notice.

e. Name other lyric songs that use the same themes as those in the individual psalms

of this group.

f. Compose the words to a short song which uses a theme suggested by one of these psalms. Some themes are as follows: an exile in a foreign land; attitude toward the Creator; salutation to a city; a song about harvest, work, home, or home life; a cry of affliction or a protest; a dedication song; relationship to others; a benediction.

11. Psalm 136: "National Hymn of the Wilderness"

a. What is the significance of the wilderness experience in the lives of the Israelites?

b. What words are repeated as a refrain in this hymn?

c. Pick out several events mentioned in the hymn and locate the complete story in the Bible. (Report it orally to the class.)

d. Read other national hymns in the Psalms for your own enjoyment:

(1) Psalm 78: "National Hymn of the Kingdom of Judah"

(2) Psalm 105: "National Hymn of the Promised Land"

(3) Psalm 106: "National Hymn of the Captivity"

12. Psalm 150: "Hallelujah" -- Doxology

a. What is the main theme of this short poem?

b. What relationship has it to the last group of psalms (i.e., 145-150)? to the Psalms as a whole?

c. How many instruments of praise are recorded?

d. For a background to this poem, read (12)-284-297.

G. Further examples of poetry in the Bible can be found in the following references. After students have finished their work on the Psalms, they may read and report on these for optional work credit.

1. Old Testament Books:

a. Lamentations - dirge

b. Song of Songs - love song

c. Job - dramatic poetry

d. Proverbs - didactic poetry

e. Selections from Ecclesiastes - didactic poetry.

2. Old Testament Selections:

a. Genesis 4:23 - Lamech's Song to his Wives

b. Genesis 27:39-40 - Isaac's Words to Esau

c. Genesis 49 - "The Blessing of Jacob"

d. Exodus 15 - "Song of Moses and Miriam"

e. Numbers 23:7-10 and 18-24; 24:3-9 and 15-25 - Balaam's Songs

f. Deuteronomy 32:1-47 - "Song: The Lord our Rock"

g. Deuteronomy 32:48-51 and chapter 33 - "The Last Words of Moses"

h. Joshua 10:12-14 - Joshua's Words

i. Judges 5 - "Deborah's Song"

j. I Samuel 2:1-10 - "Hannah's Thanksgiving"

k. II Samuel 1:19-27 - "David's Lament"

l. II Samuel 3:33-34 - The King's Lament for Abner

m. II Samuel 22 - "David's Song of Victory"

n. II Samuel 23 (Compare to Psalm 18) - "The Last Words of David"

3. New Testament Selections:

a. Matthew 6:9-10 - "The Lord's Prayer"

b. Luke 1:28-33 - "The Ave Maria" (the Angel's words to Mary)

c. Luke 1:46-55 - "The Magnificat" (Mary's song)

d. Luke 1:68-79 - "The Benedictus" (Zacharias' song)

e. Luke 2:13-14 - "The Gloria in Excelsis" (by the angels)

f. Luke 2:29-32 - "The Nunc Dimittis" (Simeon's rejoicing)

g. Acts 17:28- Cleanthes' Hymn to Zeus repeated by Paul

h. Ephesians 5:14 - "Awake, thou that sleepest"

i. I Timothy 3:16 - part of an old Christian hymn

Optional Related Activities

A. Book Reports, Oral or Written:

1. Report on the reign of the Bay Psalm Book. Two suggested references are as follows:

a. Foote, Henry Wilder, Three Centuries of American Hymnody. Cambridge, Harvard University Press, 1940, pp.34-73.

b. Howard, John T., The Modern Music. New York, Thomas Y. Crowell Company, 1942, pp.172-192.

2. Discover the connection between Palestine and the Crusades by referring to history books. Retell some of the colorful stories connected with the Crusades in an oral report.

B. Artwork: Maps, Models, and Drawing:

1. Make an illustrative fascimile of a page of the Bay Psalm Book for the bulletin board.

2. Prepare a notebook illustrating the musical instruments mentioned in the Psalms. For example, Psalm 150 mentions the psaltery, harp, timbrel, stringed instruments, pipe, and cymbals. For illustrative material, refer to books on the history of music and to encyclopedias.

3. Draw a map of the city of Jerusalem, locating the temple area. All small maps should be mounted on manila paper for the class exhibit. A group of student can work on a larger map.

4. Draw a map of Palestine as it was in the time of David. Compare it with a map of our day. If possible, write a brief survey of the main changes in boundaries since that time.

5. Construct a model of the temple from cardboard or wood. The top of the temple should be removable so that the inner partitions can be seen. Provide a key to the temple areas that have been labeled.

6. For the class exhibit, construct miniature musical instruments mentioned in the Psalms.

Useable materials are soft wood, soap, clay, or papier-mâché.

C. Creative Writing:

1. Write a poem or several poems imitating the style of a psalmist, as much as it is possible. These poems can deal with nature, worship, personal subjects, or with patriotic themes.

2. Prepare a brief summary of the main events in the life of David. This summary could appear as a short biography. An art student can prepare a jacket for the book which will appear on exhibition.

3. Write an etiquette book on the customs of David's day. Refer to the books mentioned in the student's bibliography for information. The etiquette book can be prepared by a committee for class exhibit.

4. Give a historical account of the background of the biblical lyric poets. Survey the main battles and campaigns of that day.

5. Make a study of colorful images and picturesque speech in the Psalms.

6. Write a humorous acrostic for the bulletin board.

7. Write a newspaper as it might have appeared in the ancient days. Illustrate several psalms with news stories. For example, to illustrate Psalm 29 the account of a great thunderstorm might sweep the headlines. Psalm 1 could be the basis for a feature story about an event concerning a good man and a bad man. This work could be divided among students. When the paper is finished, it can be mimeographed by another committee and distributed to each member of the class.

D. Memorization:

1. Memorize outstanding selections from the Psalms. Record all memorization for credit.

2. Memorize other related poetry encountered in this unit.

3. Memorize passages from the Bible in other languages. When several passages in different languages have been memorized, a short program can be presented to the class.

E. Committee Work:

1. Arrange a choral speaking program for the class (or for a school assembly program) with material selected from the Psalms. Several kinds of readings can be presented.

a. Psalm 24 - Use a choir of boys and a choir of girls to take alternate parts.

b. Psalm 108 - Use a choir of voices (mixed) for the people and a solo voice for the king.

c. Psalm 111 - Use solo voices taking one line each on alternating stanzas (2 and 4); use them as a small choir for the remaining stanzas.

d. Psalm 136 - Use one solo voice with a choir or five solo voices (one for each stanza) and a choir.

2. Arrange choral speaking groups from other biblical passages. For example:

a. Matthew 5:3-12 - "The Beatitudes" Here is an opportunity for a great variety of arrangements. One suggestion is a solo voice for the first part of each verse, as: "Blessed are the poor in spirit," and a choir giving the reason in return, as: "...for theirs is the kingdom of heaven."

b. Matthew 6:9-13 - "The Lord's Prayer" One speaking choir in itself would be effective, although solos can be used.

3. With a group of classmates, dramatize a ballad. (For example: "The Ballad of John Silver," "Barrack-Room Ballads," or cowboy ballads.)

4. Build a short, effective dramatization on these details: A certain man living in Jerusalem in the reign of King David was anxious to equip his home with the most modern furniture and musical equipment possible at that time. A number of salesmen came to him with their wares, and with true Oriental enthusiasm tried to sell their goods. Dramatize the humorous scenes that may have taken place. In order to be accurate about the details, refer to various aids mentioned in the student's bibliography.

5. Appear in a panel to discuss questions that arise during the study of this unit. Some sample problems:

   a. What lessons can man learn from nature?
   b. Is honesty always the best policy?
   c. Are the problems faced by people of our day like those faced by people who lived long ago?

6. Prepare a still like presentation of several of the great paintings relative to the study

of this unit. Costuming can be done by home economics students; artwork, by the art students; and carpenter work, by industrial arts students. Examples of famous paintings are as follows:

a. "David and Goliath" - Michelangelo.

b. "The Good Shepherd" - Murillo.

c. "The Good Shepherd" - Plockhorst.

d. "Isaac Blessing Jacob" - Doré.

F. Music:

1. Many of the psalms have been used in church music for centuries. Make a small hymn book of the words of those used today. The following songs offer suggestions:

a. "The Lord is My Shepherd "-T. Koschat (Psalm 23).

b. "The King of My Love" - H. W. Baker (Psalm 23)

c. "A Mighty Fortress is our God" - Martin Luther (Psalm 46).

d. "God is Our Refuge" - O. M. Seamans (Psalm 46).

e. "Jesus Shall Reign" - Isaac Watts (Psalm 90).

f. "O God our Help in Ages Past" - Isaac Watts (Psalm 90).

g. "Come Thou Almighty King" - Charles Wesley (Psalm 96:1-3).

h. "All People that on Earth Do Dwell" - William Kethe (Psalm 100).

2. Make a hymn book of representative psalms as they were sung in meter. Present it for the class exhibit.

3. Work on a committee to look up information concerning the writing of some of the more familiar hymns sung today. Prepare a program ("The Story Behind the Song") for the class based on the findings. Some books for reference are as follows:

a. Blanchard, Kathleen, Stories of Popular Hymns. Grand Rapids, Michigan, Zondervan Publishing House, 1939.

b. Foote, Henry W., Three Centuries of American Hymnody. Cambridge, Harvard University Press, 1940.

c. Metcalf, Frank J., Stories of Hymn Tunes. New York, The Abingdon Press, 1928.

d. Ninde, Edward S., The Story of the American Hymn. New York, The Abingdon Press, 1921.

e. Wells, Amos R., A Treasure of Hymns.

Boston, United Society of Christian Endeavor, 1927.

4. Work on a committee to prepare a musical program based around the American music suggested in this unit. Included in the program can be folk songs, ballads, nature songs, national songs, and perhaps love songs. Especially valuable for this program is John A. and Alan Lomax's American Ballads and Folk Songs (New York, The Macmillan Company, 1934.). Some songs suggested in this book, together with the page number, follow:
   a. Mountain Song: "Down in the Valley"-147.
   b. Reel: "Shortenin' Bread" - 234.
   c. Song of Childhood: "Billy Boy" - 320.
   d. Cowboy Songs:
      (1) "Git Along, Little Dogies" - 385.
      (2) "The Cowboy's Dream" - 410.
   e. War and Soldiers:
      (1) "Yankee Doodle" - 521.
      (2) "John Brown's Body" - 528.
      (3) "Dixie" - 531.
   f. Negro Spirituals:
      (1) "'Ligion is So Sweet" - 582.
      (2) "Never Said a Mumbalin' Word" - 587-588.

(3) "Swing Low, Sweet Chariot" - 608.

5. Report through actual singing, criticism, stories, or records on the national anthems of various nations. Perhaps students could select a report on the countries in their own family background. Those familiar with the foreign language could sing or speak the song to the class. Records could be used as well. The national anthems of a few of the nations follow.[1]

   a. Austria: "God Protect Franz the Kaiser"
   b. Belgium: The "Brabanconne"
   c. British Empire: "God Save the King"
   d. Denmark: "The Song of the Daneborg"
   e. France: The "Marseillaise"
   f. Germany: "Deutschland über alles" and "Die Wacht am Rhein"
   g. Holland: "Wien Neerlandsch bloed in de aders vloeit...."
   h. Hungary: "The Rakocsy March"
   i. Italy: Mercantini's "Italy has awaked"
   j. Norway: "Ja, vi elsker det te Landet som det stiger frem..."
   k. Russia: "God Protect the Tsar"
   l. Sweden: "Du gamla du friska, du fjellhöga Nord..."

1/ Henrietta Gerwig, Crowell's Handbook for Readers and Writers. New York, Thomas Y. Crowell Company, 1925, pp.455-456.

m. United States: "The Star Spangled Banner"

n. Wales: "March of the Men of Harlech"

o. Scotland: "Scots wha hae wi' Wallace bled!

p. Ireland: "The Wearing o' the Green," "A Nation once Again," and "Who Fears to Speak of 'Ninety-eight?"

G. Pictures:

1. Collect pictures that deal with material in this unit and arrange them in a scrapbook for exhibition. Relate the collected material to specific poems. For example, a shepherd and his speep could represent Psalm 23; a tree by a river, Psalm 1.

2. Make a collection of prints of famous paintings that deal with biblical lyric poetry. Include in this collection prints dealing with any poetry in the Psalms, I and II Samuel, Luke, or other books considered.

H. Further Activities:

Any activity that is not mentioned in the study guide or in the optional related activities should be reported to the teacher for approval before it is pursued.

The Student's Bibliography

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4. Boynton, Percy H., American Poetry. New York, Charles Scribner's Sons, 1918.
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9. James, Fleming, Thirty Psalmists. New York, G. P. Putnam's Sons, 1938.
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14. Monroe, Harriet and Henderson, Alive C., The New Poetry. New York, The Macmillan Company, 1942.

15. Prothero, Rowland E., The Psalms in Human Life. New York, E. P. Dutton and Company, 1914.

16. Shelley, Percy B., Complete Poetical Works. New York, Oxford University Press, 1935.

17. Spurgeon, Charles H., The Treasury of David. Toronto, Funk and Wagnalls Company, 1892.

18. Stevenson, Burton E., The Home Book of Verse, 6th edition. New York, Henry Holt and Company, 1937.

19. Stevenson, Burton E., Poems of American History. Boston, Houghton Mifflin Company, 1922.

20. Tennyson, Alfred, The Poetical Works of Alfred Lord Tennyson. New York, Thomas Y. Crowell and Company, Publishers, 1900.

21. Van Doren, Mark, An Anthology of World Poetry, revised edition. New York, Reynal and Hitchcock, 1936.

Evaluation

A. Directions: Select the answer in each of the following sentences that best completes the thought. Write its letter on the blank space opposite the sentence.

- Psalm 1 -

1. The poet of Psalm 1 uses as his main device 1. ____
   a. onomatopoeia.
   b. a contrasted image.
   c. a refrain.
   d. an acrostic.

2. "Blessed" as used in Psalm 1 means 2. ____
   a. sainted.
   b. wealthy.
   c. happy.
   d. honored.

3. The righteous man is likened to a 3. ____
   a. bush.
   b. tree.
   c. flower.
   d. lamb.

4. The wicked man is likened to 4. ____
   a. chaff.
   b. thorns.
   c. an ox.
   d. wind.

5. The "counsel of the wicked" refers to 5. ____
   a. a special meeting.
   b. advice.
   c. a court session.
   d. an ambassador.

- Psalm 8 -

6. Psalm 8 is addressed to 6. ____
   a. man.
   b. nature.
   c. God.
   d. animals.

7. In content Psalm 8 is a(n) 7. ____
   a. ballad.
   b. narrative poem.
   c. nature lyric.
   d. elegy.

8. In form Psalm 8 is a(n) 8. ____
   a. acrostic.
   b. envelope.
   c. stanza.
   d. refrain.

9. A picturesque image used in Psalm 8 is "paths of the 9. ____
   a. wayside."
   b. sea."
   c. field."
   d. sky."

10. The emotion to which this poem appeals most is 10. ____
   a. humor.
   b. joy.
   c. sadness.
   d. awe.

- Psalm 19 -

11. Psalm 19 is divided into 11. ____
   a. two parts.
   b. three parts.
   c. four parts.
   d. five parts.

12. "Day unto day uttereth speech" is an example of 12. ____
   a. apostrophe.
   b. personification.
   c. metaphor.
   d. simile.

13. One image in this poem likens the sun to 13. ____
   a. a chariot.
   b. a runner in a race.
   c. a powerful horse.
   d. a tabernacle.

14. This poem is a(n) 14. ____
   a. ode.
   b. elegy.
   c. ballad.
   d. nature lyric.

15. By direct metaphor the Lord is called a 15. ____
   a. rock.
   b. shield.
   c. shepherd.
   d. friend.

- Psalm 23 -

16. The image in Psalm 23 likens the Lord to a 16. ____
    a. shepherd.
    b. redeemer.
    c. lamb.
    d. staff.

17. This psalm has the form of a(n) 17. ____
    a. acrostic.
    b. couplet.
    c. envelope.
    d. refrain.

18. The main poetic device used is 18. ____
    a. antithesis.
    b. imagery.
    c. rhythm.
    d. alliteration.

19. The title given to this psalm suggests 19. ____
    a. fear.
    b. relaxation.
    c. satisfaction.
    d. protection.

20. This poem expresses the poet's feelings; it is a(n) 20. ____
    a. lyric poem.
    b. narrative poem.
    c. dramatic poem.

- Psalm 24 -

21. Psalm 24 was intended to be sung by choirs 21. ____
    a. for the feast of the Passover.
    b. for the inauguration of Jerusalem.
    c. for the rebuilding of Solomon's temple.
    d. for the celebration of the Return.

22. This psalm is a(n) 22. ____
    a. acrostic.
    b. personal song.
    c. anthem.
    d. elegy.

23. In the expression, "O ye gates," the poet has used 23. ____
    a. simile.
    b. a metaphor.
    c. apostrophe.
    d. alliteration.

24. "Lift up your heads, O ye gates," is an example of ____
    a. simile.
    b. personification.
    c. metaphor.
    d. onomatopoeia.

25. Great use is made here of ____
    a. the question.
    b. imagery.
    c. the sonnet.
    d. antithesis.

- Psalm 29 -

26. Psalm 29 is a lyric of ____
    a. devotion.
    b. nature.
    c. worship.
    d. patriotism.

27. The thunder is likened to ____
    a. the sound of war.
    b. the voice of the Lord.
    c. a marching army.
    d. the tramping of horses' hooves.

28. The conclusion of the poem leaves one with a sense of the Lord's ____
    a. anger.
    b. justice.
    c. wisdom.
    d. protection.

- Psalm 59 -

29. This psalm is concerned with the terror of ____
    a. armies.
    b. enemies.
    c. kings.
    d. friends.

- Psalm 80 -

30. This elegy is outstanding in the use of ____
    a. the refrain.
    b. acrostic form.
    c. rhyme.
    d. sonnet form.

31. The broken vine represents the nation 31. ____
    a. Persia.
    b. Italy.
    c. Egypt.
    d. Israel.

32. This usage of a vine to represent a nation is a(n) 32. ____
    a. parable.
    b. allegory.
    c. fable.
    d. myth.

- Psalm 119 -

33. The theme of this psalm is 33. ____
    a. the creation of the Lord.
    b. the law of the Lord.
    c. the anger of the Lord.
    d. the eternity of the Lord.

34. The significant feature about this psalm is the use of 34. ____
    a. refrain.
    b. meter.
    c. acrostic form.
    d. rhyme.

35. In every couplet is given a(n) 35. ____
    a. figure of speech.
    b. command.
    c. promise.
    d. synonym.

- Psalms 120-134 -

36. This collection of psalms has been called 36. ____
    a. the Christian Psalter.
    b. the Bay Psalm Book.
    c. a festal anthem.
    d. an elegy.

- Psalm 136 -

37. This psalm is comparable to a 37. ____
    a. love song.
    b. national anthem.
    c. folk song.
    d. minuet.

38. A peculiar quality of this psalm is its ____ 38.
    a. meter.
    b. introduction.
    c. imagery.
    d. refrain.

- Psalm 150 -

39. The tone of this psalm is one of ____ 39.
    a. mourning.
    b. consolation.
    c. humor.
    d. praise.

40. This last psalm can be called a(n) ____ 40.
    a. epilogue.
    b. prologue.
    c. invocation.
    d. doxology.

B. Directions: Match Column A with Column B.

Column A		Column B	
____41.	Psalm 24	A.	"The Tree and the Chaff"
____42.	Psalm 59	B.	"The Searcher of Hearts"
____43.	Psalm 8	C.	"The Broken Vine"
____44.	Psalms 120-134	D.	"The Heavens Above and the Law Within"
____45.	Psalm 1	E.	"National Hymn of the Wilderness"
____46.	Psalm 23	F.	"Song of the Thunderstorm"
____47.	Psalm 150	G.	"Man the Viceroy of God"
____48.	Psalm 19	H.	"War Ballad: Terror by Night"
____49.	Psalm 119	I.	"Pilgrims' Songs of Ascent"
____50.	Psalm 29	J.	"Under the Protection of Jehovah"
____51.	Psalm 80	K.	"An Acrostic Meditation"
____52.	Psalm 136	L.	"Anthems for the Inauguration of Jerusalem"
		M.	"Prayer of a Sin-Stricken Conscience"
		N.	"A Liturgy"
		O.	"Hallelujah" (Doxology)

C. Directions: Complete the following exercise by supplying the correct word or words in the blank spaces provided.

The book of Psalms is composed of (53)_____(number) psalms and may be subdivided into five books. These books are divided into groups of related psalms as follows: (54)_____, (55)_____, (56)_____, (57)_____, and (58)_____.

The longest psalm, as well as the longest chapter in the Bible is Psalm (59)_____, which is entitled (60)_____. It is also known for its (61)_____form. In this particular psalm, there are (62)_____verses and (63)_____ main divisions. Each verse is outstanding because it contains (64)_____.

The shortest psalm is Psalm (65)_____.

The most popular psalm is Psalm (66)_____, entitled (67)_____.

Many of the psalms have been grouped into collections, as "The Egyptian Hallel," which includes Psalm 111 through 118. The "Psalms of Degrees," also known as (68)_____, include Psalm (69)_____ through Psalm (70)_____.

A man named (71)_____ wrote the most psalms. Three other writers were (72)_____, (73)_____, and (74)_____.

D. Directions: Put a circle around "T" if the answer is true, and "F" if the answer is false.

75. The "Song of Ascents" may have been sung by the pilgrims on their was to the annual feasts at Jerusalem. T F

76. Asaph was one of David's choir leaders. T F

77. An acrostic was a Hebrew crossword puzzle. T F

78. The greatest number of Psalms was written by Saul. T F

79. The Psalms was the national hymn book of Israel. T F

80. One man wrote all of the Psalms. T F

81. The pendulum form refers to the movement in a psalm between divine power and human frailty. T F

82. Psalm 23 is an envelope psalm. T F

83. There are one hundred and fifty psalms. T F

84. The Psalms is considered narrative poetry. T F

85. Many dramatic monologues show the transition from deep sorrow to victory. T F

86. Lamentations is an acrostic idyl. T F

87. Lamentations can be divided into four books. T F

88. It reminded many of the fall of Jerusalem. T F

89. Jeremiah may have written Lamentations. T F

90. The Song of Songs is a dirge. T F

91. Solomon probably wrote the Song of Songs T F

E. Directions: This exercise is optional. Complete the following selections.

92. "But his delight is in the law of the Lord
And _____."
-- Psalm 1.

93. "When I consider thy heavens, the work of thy fingers,
The moon and the stars, which thou hast ordained;
What is _____
_____."
-- Psalm 8.

94. "The heavens declare the glory of God;
And the _____."
-- Psalm 19.

95. "The Lord is my shepherd
I _____."
-- Psalm 23.

96. "The earth is the Lord's and the fulness thereof;
_____."
-- Psalm 24.

97. "Worship the Lord in the _____."
-- Psalm 29.

98. "Thy word is a _____ unto my feet,
And a _____ unto my path."
-- Psalm 119.

99. "O give thanks unto the Lord; for he is good:
For _____."
-- Psalm 136.

100. "Let every thing that hath breath _____."
-- Psalm 150.

CHAPTER IV

AUDIO-VISUAL AIDS AND THE TEACHING OF BIBLE AS LITERATURE

The importance of audio-visual aids in teaching is not to be underestimated. Although the intensive use of ear and eye aids in teaching is comparatively recent, this method of teaching can be traced back to the Greeks who developed the use of objective materials in teaching to a creditable degree. Through the inventions and modern developments of later centuries, however, accessibility to visual aids by classroom teachers has been made much more possible. Engraving, printing, and photography are but a few of the important recent developments that have influenced the classroom.

Wendell Thomas[1/] lists five cultural forces that have helped in spreading these aids to education. They are, in full, as follows:

> "The rapid development of experimental science, technical industry, travel, communication, and knowledge of other lands, making a more economical presentation of facts an educational necessity.
>
> "Rapid urbanization, making it difficult for city and country school children to understand each other's life by means of the printed page alone.
>
> "A rapid enlistment in high schools and evening schools of persons having slight literary tradition, and therefore largely dependent on perceptual aids for actual learning.
>
> "The rapid rise of educational psychology, with

1/ Wendall Thomas, "The Stream of Perpetual Teaching" Educational Screen, XVIII (November, 1939), pp.326-327.

its study of interest, attention, learning, recall, and individual differences, demonstrating the urgent need for new techniques of teaching, especially for backward pupils.

"A rapid increase in photographic research and invention, notably in the field of the cinema, leading to the tremendous growth of the motion picture industry, with important consequences for education."

Many kinds of audio-visual aids can be used effectively in the teaching of the English Bible as literature. Since all students may not be acquainted with the backgrounds of the Bible, these aids can serve as eyes to open up the past. The customs, dress, kinds of animals, occupations, and general appearance of the peoples can be studied through perceptual aids. Then, too, the physical format of the Near East becomes better known to those who can see land contours and geographic factors through visual aids.

McKown and Roberts[1/] list sixteen questions that should be asked about audio-visual aids. The individual or organization buying aids to enrich the units described in the preceding chapters can measure the worth of an aid through a consideration of these questions.

1. "Specifically, for what educational purposes is it designed?

2. "To what extent will it probably accomplish these purposes?

1/ Harry C. McKown and Alvin B. Roberts, Audio-Visual Aids to Instruction. New York, McGraw-Hill Book Company, 1940, p.41.

3. "Is it interesting? Comprehensible? Concrete? Clear? Concise? Natural?

4. "Does it suggest new questions, problems, material, implications, applications?

5. "Is the material that it presents reliable and authentic?

6. "Is the educational element overshadowed by the dramatic or the spectacular?

7. "Can it be used effectively by or for the pupils for whom it is designed?

8. "Is it free from undesirable advertising or propaganda?

9. "Is it easily and conveniently operated, manipulated, handled, or used?

10. "Is the price reasonable? How does it compare with the price of other similar products?

11. "Is it well made mechanically? Durable?

12. "To what extent is it guaranteed, if this is essential?

13. "Can repairs and replacements be obtained easily?

14. "Is there any possibility of danger in the using of it?

15. "Will it represent an attractive and respected piece of equipment?

16. "Is the company that produces it reliable?"

The following pages are in no sense a bibliography of all the aids that can be used in the teaching of the units. Rather, they are intended merely to suggest the possibilities of these aids in teaching. In many instances, the aids need not be purchased, but they can

be constructed by the pupil himself in the laboratory period of the unit. Other aids can be constructed inexpensively by the teacher. The more intricate aids, including motion pictures, projectors, and phonographs, should be purchased from reliable companies.

Graphic and Pictorial Charts

In making charts, the main facts should be selected carefully for presentation. These facts can be arranged in pictorial, line, bar, and area graphs to show relationships or developments.[1/] Problems may arise in class as to the population, occupations, tables of weight, and statistical facts of the nations studied during these units. Through pictorial charts, it is possible to tabulate the wars that occurred, the rulers of the kingdoms of Israel and Judah, as well as neighboring countries, the main battles of the Near East, the genealogies of Solomon, David, Ruth, or Esther, as well as countless other problems.

One useful project could involve the development of a literary chart relating the main literary types to each other.

Through graphic and pictorial charts, economic, scientific, historical, and literary facts can be depicted in an understandable fashion.

1/ Ibid., p.87.

Maps

Through the study of various kinds of maps of the Near East, the pupil will obtain a clearer conception of the regions involved in the unit. Mesopotamia, Persia, Judah, and Egypt are a few of the nations that should be visualized.

The content of a flat map often concerns politics, population facts, economics, rainfall, temperature, soil, or vegetation.[1] The map itself can assume one of many forms: outline, wall map, projected or enlarged map, sand-table map, electric map, pictorial statistics map, or decorative map.[2]

Still and Non-Projected Pictures

Some of the sources for material to be used in the study of these units are the newspaper, periodicals, and pamphlets. From these, suitable clippings and pictures mounted on cardboard provide material for the bulletin board or the class file. Original sketches made by pupils, photographs, and post cards give further enrichment to class exhibits.

Copies of famous paintings afford inexpensive aids and can be obtained from the following companies.

George P. Brown and Company
38 Lovett Street
Beverly, Massachusetts

1/ Ibid., pp.75-77.
2/ Ibid., pp.77-82.

"Catalogue of Brown's Famous Pictures" - 5¢

The Perry Pictures Company
Malden, Massachusetts
"Catalogue of the Perry Pictures" - 15¢

W. A. Wilde Company, Publishers
Boston 16, Massachusetts
"Bible Picture Catalogue"

Projected Silent and Sound Pictures

Through carefully-selected projected pictures, the student can visualize clearly certain phases of the unit. The common aids for the classroom include stereographs and stereoscopes (hand and telebinocular), lantern slides (glass, cellophane, and the film-strip or film-roll), opaque projectors, and silent and sound pictures (16 mm.).

A few sources of films and slides for rental are as follows:[1/]

Encyclopedia Britannica Films
20 North Wacker Drive
Chicago 6, Illinois

Evangelical and Reformed Church Slide Library
1505 Race Street
Philadelphia 2, Pennsylvania

Y. M. C. A. Motion Picture Bureau
347 Madison Avenue
New York 17, New York

Sources of films and slides for purchase are the following:

1/ For more complete listings see "Visual Religious Education Today," Chicago, International Council of Religious Education, pp.11-17 and 39-42.

Cathedral Pictures
3441 Olive Street
St. Louis, Missouri

Department of Visual Education
Yale University
Divinity School
New Haven, Connecticut

Religious Film Association, Inc.
45 Astor Place
New York 2, New York

Society for Visual Education
100 East Ohio Street
Chicago, Illinois

Sources of equipment are as follows:

16 mm. motion picture projectors:

The Ampro Corporation
2839 North Western Avenue
Chicago 18, Illinois

Bell & Howell Company
1815 Larchmouth Avenue
Chicago 13, Illinois

DeVry Corporation
1111 Armitage Avenue
Chicago 14, Illinois

Eastman Kodak Company
356 Madison Avenue
New York 17, New York

Radio Corporation of America
445 Lake Shore Drive
Chicago, Illinois

Victor Animatograph Company
Davenport, Iowa

Screens:

Da-Lite Screen Company
2723 North Crawford Avenue
Chicago 39, Illinois

Radiant Manufacturing Company
1144 West Superior Street
Chicago 22, Illinois

Opaque Projectors:

American Optical Company
19 Doat Street
Buffalo, New York

Bausch and Lomb Optical Company
Rochester 2, New York

Charles Beseler Company
243 East 23rd Street
New York 10, New York

Dramatization and Dialogue

Dramatization and dialogue are intended primarily to make alive material read in the classroom. Esther and Ruth lend themselves well to this kind of treatment in the secondary school. Several forms of dramatization that could be used are the pantomime, playlet, pageant, puppet show, and shadow play.

Several examples of dramatic scenes that could be used are the departure of Orpah from Naomi and Ruth, Esther receiving the king's sceptre, Esther's banquet, and David's discovery of Absalom's death.

The Radio and the Phonograph

During the study of the Psalms, references to other forms of music will doubtless arise. The radio and phonograph bring interest to the classroom. Students can enjoy the singing of hymns, folk music, national

anthems, and ballads while these particular types are being studied.

Certain radio programs dramatizing biblical stories, such as "Light of the World," could be used to furnish color and interest to the unit.

Miscellaneous

The blackboard and bulletin board are, in reality, visual aids. Bulletin boards are, however, the more important and should contain ample space to display student work for exhibition, as well as for materials posted by the teacher.

Audience participation, a form of auditory aid, should be open much of the time to the pupils. Oral reports, class discussion, and panels help students to express themselves. Opportunities for such expression should be given often to the pupil.

Summary

In using audio-visual aids, special care should be taken in several points. The students should not be introduced to too much material at once, although all of it may be relevant. Then, the use of aids as mere busywork should be avoided completely. Finally, the aids are most effective when used at the psychological moment, that is, soon after a need for them arises. Therefore, they must be easily accessible to the teacher and pupils.

Before the class is shown a film or slide, the teacher should consider certain factors that will aid the pupils in deriving the most educational information possible through the audio-visual aid.

The film selected can be one of three types: the explanation of a process, the presentation of general information, or the dramatization of some event, episode, or life of an individual.[1] Before the film is projected before the class, the teacher should preview it and formulate suggestions to the students as to certain details to look for in the film. After the film has been shown, a short question period, oral or written, can follow. If the presentation of films is carefully planned, this aid will become more than a time-consumer.

In the presentation of lantern slides as well, the teacher should be aware of the importance of the three periods, pre-presentation, presentation, and post-presentation. By turning the student's attention to the main educational factors to be received through the aid, he will gradually be trained to view that aid with a greater understanding than before.

By becoming aware of the necessity of instructing students to look for specific details in any audio-visual aid and by checking to see if students have really understood what has been observed, the audio-visual aid can become an incentive to better pupil work and to better teaching.

1/ Harry C. McKown and Alvin B. Roberts, on cit., p.159.

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APPENDICES

APPENDIX A
ANSWER KEY TO TESTS IN CHAPTER TWO:

Section A

1. 14
2.
3. 12
4. 6
5. 3
6. 18
7. 1
8.
9. 7
10. 10
11. 2
12. 5
13.
14. 8
15. 4
16.
17. 16
18. 15 or 11
19. 9
20. 17
21. 13
22.
23. 11 or 15

Section B

24. 12
25. 7
26. 11
27.
28. 9
29. 6
30.
31. 3 or 4
32. 10
33. 2
34.
35. 3 or 4
36.
37. 13
38. 5
39. 1
40. 8
41.
42.
43.

Section C

44. d
45. c
46. c
47. b
48. d
49. d
50. c
51. b
52. a
53. b

Section D: I

54. le
55. le
56. el
57. al
58. le
59. le
60. el
61. le
62. el
63. le

ANSWER KEYS TO TESTS IN CHAPTER TWO:

Section D: II

64. ance
65. ence
66. ence
67. ance
68. ance

Section D: III

85. b
86. a
87. a
88. a

Section D: III

69. a
70. a
71. a
72. b
73. a
74. a
75. a
76. b
77. b
78. b
79. a
80. a
81. a
82. b
83. a
84. a

Section E

89. F
90. G
91. M
92. I
93. H
94. N
95. J
96. B
97. K
98. L
99. E
100. D

ANSWER KEY TO TESTS IN CHAPTER THREE:

Section A		Section A		Section B	
1.	b	21.	b	41.	L
2.	c	22.	c	42.	H
3.	b	23.	c	43.	G
4.	a	24.	b	44.	I
5.	b	25.	a	45.	A
6.	c	26.	b	46.	J
7.	c	27.	b	47.	O
8.	b	28.	b	48.	D
9.	d	29.	b	49.	K
10.	d	30.	a	50.	F
11.	d	31.	d	51.	C
12.	b	32.	b	52.	E
13.	b	33.	b		
14.	d	34.	c		
15.	a	35.	d		
16.	a	36.	a		
17.	d	37.	b		
18.	b	38.	d		
19.	d	39.	d		
20.	a	40.	d		

ANSWER KEY TO TESTS IN CHAPTER THREE:

Section C

53. 150

54. 1 - 41

55. 42 - 72

56. 73 - 89

57. 90 - 106

58. 107 - 150

59. 119

60. "The Law of the Lord"

61. acrostic

62. 176

63. 22

64. a synonym for the law

65. 117

66. 23

67. "Under the Protection of Jehovah"

68. "Songs of Ascents" or "Pilgrim Psalms" or "Psalter"

69. 120

70. 134

71. David

72. Asaph

73. sons of Korah

74. Solomon

(Also for 72 - 74: Heman, Moses, Ethan, or anonymous.)

ANSWER KEY TO TESTS IN CHAPTER THREE:

Section D

75. T
76. T
77. F
78. F
79. T
80. F
81. T
82. T
83. T
84. F
85. T
86. F
87. F
88. T
89. T
90. F
91. T

Section E (Optional)

92. "... in his law doth he meditate day and night."

93. "... man, that thou art mindful of him?
And the son of man, that thou visitest him?"

94. "... firmament sheweth his handywork."

95. "... shall not want."

96. "The world and they that dwell therein."

97. "... beauty of holiness."

98. " ... his mercy endureth for ever."

99. "... lamp ...
... light ...."

100. "... praise the Lord."

APPENDIX B

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